

'Round Robbins



*'MID the thunder and
fury of war, a dis-
tinguished American
soldier, Lt. Gen. George
S. Patton, Jr., was in-
spired to write a humble
prayer to the GOD OF
BATTLES.*

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Many composers were moved to set the stirring words to music. It was Peter De Rose, writer of "I Hear America Singing", who fully grasped the magnitude of Lt. Gen. Patton's prayer.

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We feel privileged to publish De Rose's musical setting for GOD OF BATTLES. (50¢) Timely, fervent — this eloquent battle hymn is imbued with the great fighting spirit of our Army.

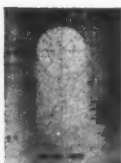
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GOD OF BATTLES is available in four part (SSAA, SATB, TTBB), three part (SSA, SAB) and two part arrangements. (15¢ each) A copy of the SSA arrangement may be had gratis by writing to J. J. R.

* * * *

Another De Rose composition of current interest is GOD PAINTED A PICTURE. (50¢) De Rose has taken an inspired description of the universe's creation by Florence Tarr and given it the haunting beauty of a tone poem.

* * * *



*IN the turmoil of a
war-torn world, reli-
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meaning. We have just
issued a group of sacred
songs by the Reverend
Joseph P. Connor.*

* * * *

Among these songs of faith are new musical settings for two great prayers, PANIS ANGELICUS and the Lord's Prayer. The latter is published under the title OUR FATHER. (50¢ each)

* * * *

GOD'S MORNING, the third of the sacred songs, has words by J. Keirn Brennan, well-known lyricist. It describes the beauties of day breaking in the hallowed light of spiritual faith. (50¢)

* * * *

*These are all songs for a time of soft
voices and stirring sacrifices on the altar
of democracy.*

J. J. R.

ROBBINS MUSIC CORPORATION
799 Seventh Avenue • New York 19

Music PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

MAY-JUNE, 1944

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MARGUERITE MOONEY

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ENNIS DAVIS

JEAN TANNER

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MUSIC PUBLISHERS JOURNAL

In This Issue . . . And The Next

IN Baltimore, one of our most historic and colorful American cities, a newly-settled neighbor from Canada is giving good account of himself in relation to the community's musical resources. Already well known to a large musical audience in the United States as a pianist and conductor, REGINALD STEWART is now applying himself to a many-sided job in Baltimore's music life. That venerable institution, Peabody Conservatory of Music, seems to be fairly humming—no, singing out loud with activity. Over at the Lyric Theatre the Baltimore Symphony, rejuvenated with a large number of new and competent members, is doing fine work. When you're in Baltimore you really feel Mr. Stewart's presence.

Even after a long and peaceful neighborly relation with Canada along the world's longest undefended borderline, perhaps we do not know enough of her musical history, especially that of recent years. On this subject Mr. Stewart can and does speak with authority.

And now to head in the opposite direction and look at the accomplishments of some of our Latin American friends through the eyes of HENRY MARX. Mr. Marx seems to feel that we are not doing right by the serious-minded composers of the countries to the south. But he also expresses some doubt whether some of them are doing entirely right by themselves in that they may be continuing to string along with too many old-world influences instead of establishing more independent and indigenous idioms.

Mr. Marx's contentions about composers and their difficulties are applicable north of the Rio Grande as well as to the south. How many composers in the United States, too, may well complain about the great silence which often follows the excited and publicized first and second

playings of their new major works!

We feel certain that the listener, the performer, and the publisher of music in the United States will continue to be sympathetic with and alert to the development of music composition in the Latin American countries with a sympathy and alertness derived from similar difficulties which have faced and still face the composer in our own country.

The Coast Guard Invaders band of the USS *Samuel Chase* rates a snappy salute and fanfare from the music fraternity. Here is a bunch of boys who, after having been professional musicians in civilian life, turned to a real fighting job in this war—the kind of fighting that has taken them on very dangerous missions. They were members of the crew of the ship which is reputed to be the only one which took part in three major Mediterranean landings—North Africa, Sicily, and Salerno. Their gunner members battled it out with and accounted for many enemy planes. Some of their radiomen were among the very first ashore at new beachheads, busy with their walkie-talkies and signal flags. Others of this musical group operated the landing barges which put the troop personnel ashore.

Soon after a battle period had ended, almost before the guns cooled and the barge motors had been quieted, out would come clarinets, saxophones, trumpets, drums—and even a bass fiddle. If you want to talk with someone who has a close-up, authoritative view of the place of music in the morale of service men we suggest that you drop around and visit with some of these boys. They speak from experience.

What about the piano keyboard and its literature in the life of the annual crop of young fry who begin their pianistic careers—either long or short? Three competent observers,

IAN MININBERG, MAXWELL ECKSTEIN, and FAY TEMPLETON FRISCH present their views, particularly as concerns the balance of content of piano study literature for students.

In its next issue, July-August, MUSIC PUBLISHERS JOURNAL will follow through on a policy established last year—that of devoting the entire issue to articles having to do with music education. The Summer School issue of 1943 went in quantities to several hundred college, university, and conservatory music departments for distribution to music education classes. The response was gratifying, to say the least. So here goes again with a fine array of timely and pertinent music education articles written by some of the liveliest and most competent people in the field.

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The picture on the front cover of this issue is that of Richard Korber, ten-year-old piano prodigy who will make his debut in a Carnegie Hall recital on May 13.

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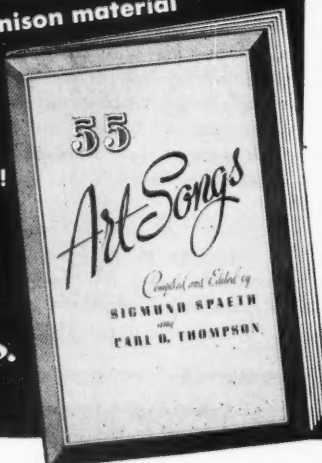
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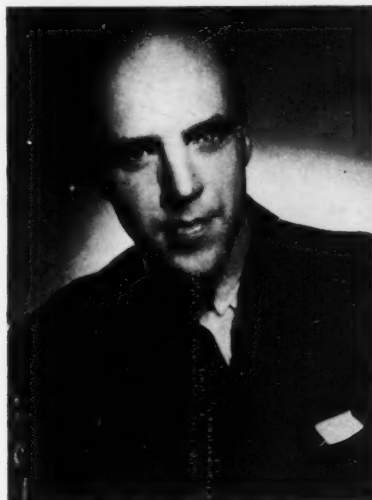
MUSIC PUBLISHERS JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA

Music in Canada Between World Wars I and II

By REGINALD STEWART

The author, now director of the Baltimore Symphony and the Peabody Conservatory, presents a brief review of the recent music history of our neighbor to the north with whom we are developing closer cultural relations.



AS nations go, Canada is still a youngster. Its population at the close of the eighteenth century was about 170,000; at the end of the nineteenth it had increased to slightly over 5,000,000, and in 1921 to almost 9,000,000. In spite of this rapid growth, the Dominion remains largely undeveloped and many of its people are still engaged in subduing wildernesses and in thrusting out the agricultural, industrial, and mining fronts. Naturally, where there is so much physical development, with the consequent acquisition of new wealth, a spirit of aggressiveness and ambition to succeed in material things is generally evident, one effect of which is to lead many to discount the value of cultural pursuits and to begrudge support to such movements.

Therefore, it cannot be said that, as a whole, Canada is a thoroughly musical country. Nevertheless, in the cities and towns interest in music has greatly increased since 1918 and, as a result of radio broadcasting, the country generally is more music-conscious than ever before. Possibly the most significant development in these years has occurred in the attitude of educational authorities toward music appreciation. Canadian parents to-

day are amazed to learn from their children attending preparatory and secondary schools how much emphasis is now placed upon the art of listening to music. No such instruction was given to their own generation. Universities now give degrees in music and include the subject as part of their curricula. Youth orchestras and bands, choirs, and operatic societies now flourish in many high schools throughout Canada, and even small towns have appointed music supervisors to train and assist school teachers in presenting the subject of music in an attractive manner.

Organization Support

This development has been encouraged by the principal conservatories of music, by professional musicians, and by several noteworthy organizations. The Canadian Bureau for the Advancement of Music, under Captain J. S. Atkinson, has unobtrusively promoted the advancement of music in schools, the principal orchestral associations have arranged children's concerts, and many outstanding musicians have given recitals in school auditoriums.

Community concert-arranging associations have multiplied in num-

ber and influence during this period, giving opportunities in small cities to hear first-rank orchestras and artists at moderate prices, on a season-ticket basis, and by this means many fine Canadian artists, as well as visiting virtuosi from the United States, have been heard by a wider public.

A few symphonic organizations existed prior to World War I, but ceased activity during hostilities. The period from 1918 to 1939, therefore, witnessed many reorganizations. The Toronto Symphony Orchestra, organized in 1908, was disbanded in 1914 and revived in 1924. Since then it has steadily progressed in character and importance under the late Luigi Von Kunits and Sir Ernest MacMillan. The Vancouver Symphony Orchestra began its career in 1919, disbanded in 1922, and was recreated in 1930 under Allard de Ridder. It now flourishes under Arthur Benjamin. Calgary instituted symphonic concerts under G. Garbouvit-sky in 1930. In 1931 the Montreal Symphony Orchestra was organized under Douglas Clarke, and 1934 saw the formation of Les Concerts Symphoniques de Montreal, under the direction of Wilfred Pelletier.

A new experiment in providing
(Continued on page 37)

They Double in Arms

By ENNIS DAVIS

This is part of the thrilling story of a fightin' band which has participated in some of the toughest engagements of this war. It's a band composed of good musicians who have given excellent account of themselves at their battle stations.

SOMEWHERE in the midst of the great invasion fleet that swept toward the Mediterranean rode the *U.S.S. Samuel Chase*, a Coast Guard transport vessel on its way to valiant and distinguished service in putting ashore thousands of American troops in North Africa, and later in Sicily and at Salerno. No one aboard—from the skipper to the youngest and least experienced seaman—could have foretold the almost unbelievable role that this vessel and its crew were to play in the three landing operations that were designed to open the way for continental invasion.

No longer can the Coast Guard be thought of wholly in terms of home coast operations. A large part of its personnel is now on duty in far parts of the world. American troops are being put ashore at hundreds, perhaps thousands, of landing points. And who knows more about beach

landings than a well-trained Coast-guardman? The experience of generations of surfmen is being utilized in the landing of troops and equipment on the beach at the right place and the right time. And that's exactly what the *Samuel Chase* did in these three major operations in the Mediterranean.

The *Samuel Chase* was on its way to extremely dangerous tasks. It was on its way to be bombed literally hundreds of times. Its crew were destined to see torpedoes aimed at their vessel strike and sink the British aircraft carrier *Avenger* a few hundred yards away with a loss of seven hundred lives. They were to watch torpedoes travel the full length of their ship, never more than a few inches away from the hull. They were to know the terrific force of land battle in the establishment of beachheads. But their destiny did not call for the loss of a single man of the crew. So the *Samuel Chase* became to them the "Lucky" *Chase*.

Somewhere in mid-Atlantic Ben Harrod, a Gunner's Mate from Little Rock, Ark., began to feel the urge to get some music going. Ben had played saxophone and clarinet in several good bands before enlisting in the Coast Guard. A little investigation on his part disclosed that there were some other professional musicians among the *Samuel Chase* crew. A few instruments were also aboard—but no music. However, one Chick Reeves was aboard. Back in Philadelphia Chick had composed and arranged for several good bands. So they found some paper for him and Chick wrote all the music that this sea-going band had to play.

Later, after shore connections had been established, some additional instruments were obtained and Ben Harrod began to get his band into really good shape. Long before regular service entertainment units arrived in North Africa, the *Chase* band was giving the first and very welcome entertainment to thousands of soldiers and also to the crews of many companion invasion vessels.

There was something unusual in the appearance of this band. Not one of the musicians carried the rating of Musician! Harrod was a Gunner's Mate, first class. Chick Reeves carried a Seaman, first class, badge on his bass-slapping right arm. Blaine Hauserman, who used to play trumpet in the McKeesport, Pa., high school band, also was a Seaman, first class. John Brogan, pianist from Springfield, Mass., and Dominic Capone, sax player from Norwalk, Conn., were Radiomen, third class. The right-arm badge of Clifton Case, saxophonist from Rockhill, N. Y., showed him to be a Carpenter's Mate, first class. Mike Fuchs, drummer from Brooklyn, N. Y., was a Fireman, first class, and operated a landing barge as his chief occupation.

All these boys had regular stations aboard ship. Those stations were their first responsibility. Music came second and was pursued during the time they were off duty from their regular stations.

The Commanding Officer of the *Chase* was Captain Roger C. Heimer. The citations which accompanied his award of the Legion of Honor and the Gold Star, stated, in part: "Captain Heimer fought his ship gallantly during repeated enemy bombings . . . the operation was conducted expeditiously and with timely effectiveness . . . surmounting numerous obstacles which confronted him throughout this important operation, Captain Heimer, despite subjection to persistent and accurate raids by hostile planes, enabled his ship to disembark assault troops and unload vehicles and equipment on the assigned beach."

Only a highly-trained, well-disciplined crew could have performed the tasks accomplished by the *Chase*. Captain Heimer is a skipper who runs what is known as a "tight" ship, but he also recognizes the value



Left: Ben Harrod at his battle station.

MUSIC PUBLISHERS JOURNAL



of music in the wartime life of servicemen. When he spoke before the Music Educators National Conference recently in St. Louis, his listeners were amazed and gratified at the clear and forceful statement he made concerning the contribution of music to the war effort and the far-reaching values of music education. Words such as his, coming from a fightin' skipper, really meant something.

Captain Heimer is proud of the Coast Guard Invaders, as the Chase band came to be known. He knows the comfort, enjoyment, and satisfaction which they provided to thousands of fighting men on ships and on land in the Mediterranean invasions. He's all for them as a musical unit. But it is easy to see that he is more than proud of the fact that

they are fighting men who have given good account of themselves at battle stations and in their daily work at their regular stations. How many times he has seen them drop their instruments and dash to their places in a gun crew during a bombing attack. How many times he has seen them pull their landing barges loaded with troops away from the side of the Chase, headed for a fiercely contested beachhead. He has

no doubt often wondered whether there would be a band aboard at the end of the day's operations. But they always came back! When things had quieted down, they would break out their instruments and play themselves and their shipmates back into a state of mind and spirit which would at least temporarily approximate that of normal peacetime life.

During recent weeks the Coast Guard Invaders have been back in the United States and have made many appearances at War Bond meetings. They are now a smooth, well-blended music unit with the qualities of a really good band.

Some day they will receive their orders to return to ship, and away they will go, once more to take up a fighting job in which they double in arms.

When the Coast Guard show, "Tars and Spars," opens in New York at the Strand Theatre, May 5, the Coast Guard Invaders band will man the orchestra pit and also appear in several featured numbers.

THE MUSIC

SYMPHONIC SCHOOL BANDS

(Transcribed by William Teague)

Like to play!

By George Gershwin

FASCINATING RHYTHM
LIZA
SOMEBODY LOVES ME
'S WONDERFUL

By Cole Porter

BLOW GABRIEL BLOW
I GET A KICK OUT OF YOU
*NIGHT AND DAY
YOU'RE THE TOP

By Raymond Scott

IN AN EIGHTEENTH CENTURY
DRAWING ROOM
POWERHOUSE
TOY TRUMPET, THE

By Victor Herbert

ITALIAN STREET SONG
TO THE LAND OF MY OWN ROMANCE
TOYLAND

By Sigmund Romberg

SILVER MOON

By B. G. deSylva

APRIL SHOWERS

By Schwartz-Dietz

LOUISIANA HAYRIDE
YOU AND THE NIGHT AND THE MUSIC

By Rodgers and Hart

GIRL FRIEND, THE
THOU SWELL

By Erwin-Rotter

I KISS YOUR HAND, MADAME

By Con Conrad

CONTINENTAL, THE

By Meyer-Kahn-Cesar

CRAZY RHYTHM

By Albert W. Ketelbey

IN A MONASTERY GARDEN

By Henderson-DeSylva-Brown

JUST A MEMORY

By Robert Stolz

TWO HEARTS IN $\frac{3}{4}$ TIME

By Jose Padilla

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Just Around the Corner— The Next Step in Music Education

By IAN MININBERG

Mr. Mininberg, well known to thousands of piano teachers as the editor of *The Keyboard*, believes that the private studio must tune its methods and procedures to the modern practices of the schoolroom.



IN A quarterly survey made about five years ago, *Fortune* uncovered the surprising facts that more than half the people in the United States like to listen to classical music and that more than one-fourth of them can identify Toscanini.

These figures carry weight with the serious teacher of music and with the publisher of educational material as well, for they show that the general level of music appreciation is much higher than at first might be imagined. Consequently, the burden of pleasing that taste and of further improving it rests on teacher and publisher alike. It is a simple business proposition of satisfying the demand.

Add to this the beliefs and practices of the school systems with regard to technic, and the educational angle assumes wider significance. In brief, our best pedagogical texts used in normal training recommend that: "technic should come from planned, incidental learning. It should receive direct, concentrated attention only when the children themselves feel the need for it." This statement is taken from the bible of the elementary school teacher, John Dewey's *The Child and the Curriculum*—valuable reading for anyone who

professes to understand modern educational aims.

The important aspects of this theory, as far as the music student is concerned, are that we can no longer set technic apart as a special study, and that the teacher whose pupils progress *must create situations in which the children feel the need for technic*. He must, in fact, give sufficient weight to the word "planned" in the above quotation.

Where will he find material for this situation? In the music the child plays. Must he find this material? Definitely, if the student is to learn how to play—using *learn* in the modern sense. For the student cannot play well without some technical background. And make no mistake about it—the music teacher cannot afford to ignore the procedure of the school system for if he does, his teaching will not satisfy the pupil who is accustomed to more progressive educational experiences. The child cannot leap from modern teaching in the classroom to antiquated methods in the studio and enjoy the latter. And he will not take music lessons if he does not enjoy them. Therefore, the educational methods involved must be as nearly alike as possible.

Thus the successful teacher of music will turn to material that awakens a need in the child's mind. This implies that a change in our teaching and in our educational material is just around the corner. Judging from the figures of the survey, classical material will assume greater importance. Whereas a few years ago the child was encouraged to shy away from anything difficult, he will now be given material with graded difficulties that he will wish to overcome with proper technical work. Bach and Beethoven will no longer be reduced to the key of C, and beyond the use of simple melodies of masters to acquaint the pupil with a lovely passage, there will be no reason to use material that does not lead in a definite direction. And this definite direction, again referring to the survey, must be toward the works of the classical or modern masters.

The teacher or the publisher who adheres to the old methods of allowing the student to play what is easy—we cannot call this teaching in any sense of the word so we must use the term "allow him to play"—is setting himself against the current of modern thought. And this cannot be done successfully, for the tide of progress cannot be stayed.



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A Balanced Literature for the Young Piano Student

By MAXWELL ECKSTEIN

Not willing to go too far in giving to the student a merely pleasant experience in his piano lessons, the author, an eminent teacher, states a plea for a balanced program of study materials.

THE young piano student presents many problems to the teachers who will guide him along the road which leads to musical success. Of primary importance, therefore, is the selection of material which will enable the student to progress satisfactorily and at all times to keep vitally interested in his music studies.

The student who has passed through the early stages of piano instruction should settle down to intensive training, and when this phase of training is begun the teacher should carefully consider several important factors.

1. Technique

If a satisfactory technique is to be developed, a good working knowledge of the major and minor scales in the various playing forms must be gained. The student must be able to play and write chords—dominant seventh, diminished seventh, etc.

A vast amount of technical material is available, but unfortunately a large percentage of it is heavily "sugar coated." The teacher must be exceedingly careful not to overdo the use of "sweet" studies and must keep in mind the fact that he is endeavoring to build technical skill and agility. This calls for a keen psychological ability on the part of the instructor. A very serious type of student will thrive on less of the saccharine variety of technical study. Age, temperament, mental attitude, environment, parental interest, and outside influences must, of course, be taken into consideration by the teacher in his efforts to guide his pupil. Particularly in the

realm of technical achievement it is important that the teacher keep a firm but flexible hold on the "reins." Czerny and others of his type, properly presented, give ample cause for gratitude. Studies of the shorter, concentrated type are far more acceptable and "palatable" to the student than lengthy ones, and they are productive of greater results.

2. Etudes

The study of works by the old masters, particularly Bach, should be embarked on as early as seems feasible, depending upon the aptitude of the individual student. A certain amount of preliminary mental preparation is here necessary. Where the works of the great masters are not too difficult in their original form for the young student, the original should be used. In many cases, however, splendid arrangements of master works will be found very beneficial. When judiciously handled, the business of bridging the gap between the old masters and the moderns can be made extremely interesting. Such handling requires a teacher who is alert and cognizant of what is going on in the world of music. There are, however, a great number of students who just will not accept any studies but those of the lighter variety. The teacher is then confronted with the problem of acquainting himself with material which caters to the student. A wise choice of such material will not be too barren of results until such time as master works may possibly be introduced into the scheme of things for these students.

Styles of the great composers should be stressed by playing for the



student and having him note the many differences between composers. Compare the easier works of Bach, Beethoven, Schumann, and others as well as the national tendencies of composers of different countries. Folk melodies can be of great interest where the musical content is not too remote, particularly for the American child.

3. Exhibition Solos

Solos used for demonstration purposes may be divided into several classifications: (1) folk melodies; (2) standard solos of the type which is colorful, descriptive, imaginative; (3) works of the great composers of the past; (4) modern compositions by contemporary writers—up-to-date teaching pieces and the works of moderns such as Prokofieff.

Exhibition solos form the "dessert" portion of a student's lesson assignment.

(Continued on page 30)



GRAZIELLA PARRAGA, Latin American Singer and Guitarist, heard on "Folkways in Music" programs.

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<i>The Second Freedom</i>	Irving Landau
<i>Suite Indigena on Mexican Themes</i>	Candelario Huizar
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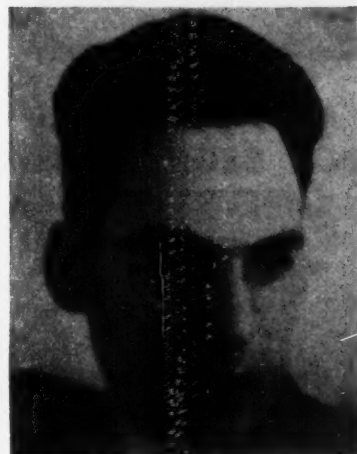


A Service of Radio Corporation of America

The Latin-American Composer — His Contribution and Problems

By HENRY MARX

Works of Latin American composers, Mr. Marx believes, are not continuing to receive just recognition from our performers and audiences. He states some of the problems of composers in countries below the Rio Grande.



THE creative ability of our Latin-American neighbors, re-awakened by the first world war and probably further strengthened by the present conflict, has not yet found in this country the recognition which it rightfully deserves. For a time it seemed as if Latin-American music at least would come into its own in the United States. But in recent years—to be exact, during the past two—we have seen a distinct retrogression in the performance of the works of Latin-American composers in this country, and particularly in New York.

This is true of orchestral works as well as of piano music. In the current season very few Latin-American compositions—and even out of those few not always the most significant—have been presented to concertgoers or over the radio. This neglect is hard to explain if we assume that our concert artists are always looking for new and interesting materials. But obviously such an assumption would be wrong. There is a deplorable lack of pioneering spirit among our more prominent performers. They remain devotees of routine instead of using their unique gifts for new and worth-while efforts.

The fact that we hear so little Latin-American music is, of course, only partly the fault of the perform-

ers. An equal share of blame falls upon the public, which prefers the familiar to the unknown; upon some of our music publishers who have not shown much initiative in the promotion of Latin-American music; and finally upon the Latin-American composers themselves, many of whom are satisfied with reproducing French impressionism and Italian neoclassicism in their particular folk idiom and have not broken with the traditions of their European and Europeanized cultural forbears. This is true of almost all composers in the Argentine, which has the most diversified and traditional musical life.

Wealth of Talent

The most promising music from below the Rio Grande, as far as we here know it, has come from Brazil and Mexico—interestingly enough the same two countries which, through Portinari, Rivera, and Orozco, have contributed so much to the development of another area of the fine arts. A great many composers we cannot judge at all in this country because they are unknown, unpublished, and unplayed. That there is a wealth of musical talent in Latin-American countries is unquestionable, but a general lack of

organized concert life hampers the composers greatly, and probably is an important reason why their works are so little known in North America.

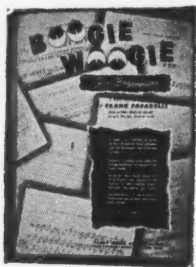
The Latin-American composer has had to solve quite a few problems of his own. After many years of political and cultural dependence, it was not so long ago that he had his first chance to delve into the musical past of his own people for vivid colors and expressive rhythms. How to combine them with our musical language and still retain their particular flavor has been his task, and mainly upon its fulfillment his success rested. If, with all his novel elements, the Latin-American composer was unable to achieve a well-constructed form, the appeal of his music was lessened and his compositions became duller with repetition. This inability of the composer to our South represents as formidable an obstacle to recognition as the negation of his own musical heritage by blindly following outgrown European traditions.

There seems to be little doubt that we, as the most influential musical country of this hemisphere, could assist the Latin-American composer in overcoming his difficulties by giving him wider recognition and by a just and helpful analysis of his work.

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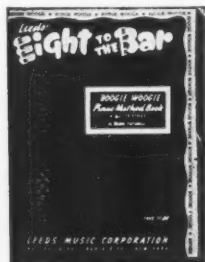
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The Parent's Role in the Progress of the Piano Student

The parent pays the bills, but is that his only responsibility? What should he think and do about today's piano lessons, and how do they differ from his own of yesterday?



By **FAY TEMPLETON FRISCH**

Public Schools, New Rochelle, N. Y.

FOLLOWING a program held in an elementary school auditorium, two mothers were discussing their boys' experience in piano study. One mother remarked, "Teddy is getting such a thrill out of his piano lessons. He can play about a dozen little pieces and can transpose them into five different keys. He knows in what key he is playing. My husband and I never had that experience and we are so pleased about Teddy. He has had only ten lessons."

"Well," said the other mother, "John can do that too, but if I ask him the names of the different notes on the staff he knows only a few of them. I really don't know what to think. When I took lessons I had to name every line and space and there wasn't any fooling about it."

These are two representative viewpoints of parents today. Some are concerned with the spelling of notes, others are happy that their children are playing pleasurably and successfully little melodies within the range of their understanding and that they are enjoying the time that they spend at the piano.

Many parents believe that because piano study was dull, tedious, and nothing short of drudgery for them in their childhood, their children will and should have a similar experience in their efforts to make music at a piano keyboard.

Grandmother had an excellent teacher who required her to practice

scales and exercises for a year before he gave her a piece to play! Twenty years later Father began his piano lessons, and Grandmother found him the same type of teacher that she had had, for that was the only type she knew. For a half year, or perhaps for several years Father persevered but finally he gave up. It was just too much. Now, fifty years after Grandmother started, here is little Tom—ready and, we hope, willing to start his apprenticeship at the keyboard. Father feels that he has missed out on something and he wants Tom to learn to play the piano and play it well. (Wouldn't Father like to "give out" at the Rotary meeting some Thursday noon!) Perhaps Tom may show signs of some real talent. A teacher is found and Tom starts—but soon stops. Not interesting. Poor competition with a lively baseball game and the building of model airplanes. The cartoonists who have been working on this theme for a long, long time can't all be wrong!

An Old Story

This is really an old and all too familiar story. But need this sort of experience be repeated and repeated? Not if parents will do a bit of intelligent planning and thinking through.

It is true that piano teaching has been among the last to incorporate modern psychology into an approach to the arts. Now, however, some piano classes in the schools are following the same pedagogical and psychological principles as those employed in teaching other school subjects, and given a reasonable period of time they will yield comparable results.

When a child makes his first efforts with crayon or paints in the first grade, do we expect a perfect picture? Of course not. He brings home his first drawings—a scene with trees, buildings, clouds, and people. The lines are not true, and the figures which are supposed to show action look as if they were cut from cardboard. The blending of colors leaves much to be desired. However, the child is thrilled over his creative experience and we, as teachers and parents, praise him highly. We know the pleasure he derives from his successful attempt at painting—successful according to his capacity for expression and understanding. He is encouraged to try again. The activity is motivated for him. He will learn to use his tools more expertly each time he tries. His technics will be perfected gradually and surely as he grows and develops.

But the child's beginnings in music are not always given an equal break. In one family known to the writer,

(Continued on page 32)

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Ewing Galloway

Negro GI's Set War to Swing Tempo

By MINNA LEDERMAN

Miss Lederman, editor of *Modern Music*, publication of the League of Composers, presents a lively and interesting account of the place and function of music in the lives of Negro service men.

NEGRO boys are setting the war to music. Not for public show, but strictly on their own, to relieve the rigors and tedium of Army life and enhance the part they play in it.

At reveille they prefer sharp drumbeats with their bugle call. Nightly they wear down the piano at the service club with barrelhouse blues and boogie-woogie. And when they they gather around bivouac fires they sing about past wars and invent new songs for this one.

Even the way they march has a lyrical quality. I sat recently in the reviewing stand of a Southern camp as a regiment advanced on parade. The troops were well-drilled, their bearing splendid, but rough terrain and the music of a fast band threw them disconcertingly in and out of step. Then up came a battalion of unimpressive Negro recruits who

were only three weeks in and looked it. Yet their timing was faultless. They moved with a dead-pan adjustment to the ground and the fitful music as if by remote control.

This trance-like effect is not the expression of instinct only. At Fort Benning, Ga., the Army gives officers a thorough training in how to sound out its Hut-tup-thrup-four, in all variations, as a scientific discipline. But a good Negro non-com is more apt to make an easy art of cadence-counting. He can weave a stately pattern of accents, speed them up, slow down again and yet, by well-shaped, resonant commands, maintain a basic quick-time of a hundred and twenty beats to the minute. With Negro troops the result is that smooth, forward-surging, lilting motion.

"Salute Like a Blow"

"And what a sense of theatre!" After a big demonstration of tactics

and weapons, an observing officer shared his enthusiasm with me. "When a well-trained Negro presents arms, you reel. His salute is like a blow." For its percussive rhythm and florid gesture let me quote here the informal Negro version of the classic Manual of Arms.

Get off it.....Parade rest
Get on it.....Attention
Cross your right eye

Right shoulder arms
Cross your left eye.....Left shoulder arms
Cross your bloody chest.....Port arms
Big boy's coming.....Present arms
He's gone.....Port arms
He's back again.....Present arms
Hit the dust.....Order arms

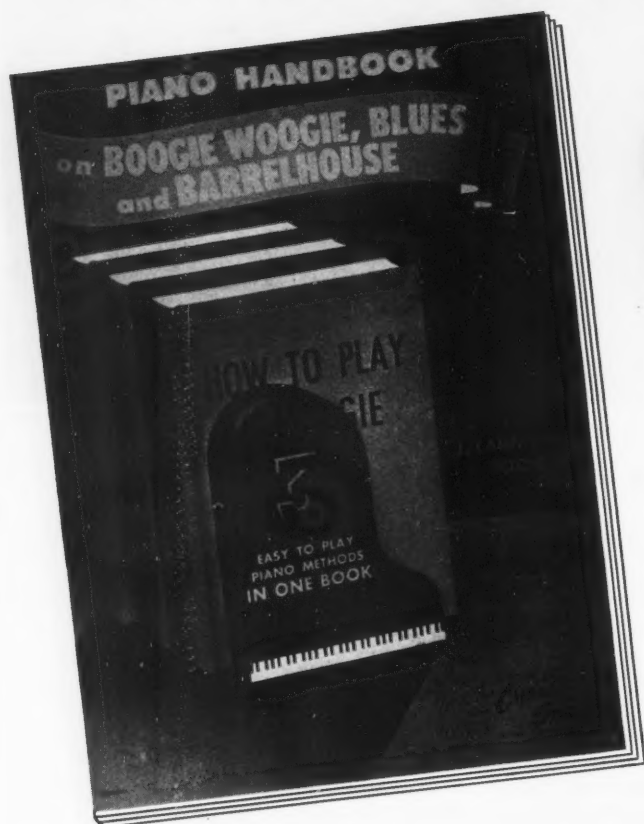
Even in off hours the Negro soldier is musically expansive. If the band isn't hot, he and his girl will sit out a dance, but when it's on the beam he will solo joyfully up and down the aisles of an Army amphitheatre.

For uninhibited audience participation nothing could exceed the

(Continued on page 22)

Note: This article is reprinted from the *New York Times* of March 19, 1944, by permission of the *Times*.

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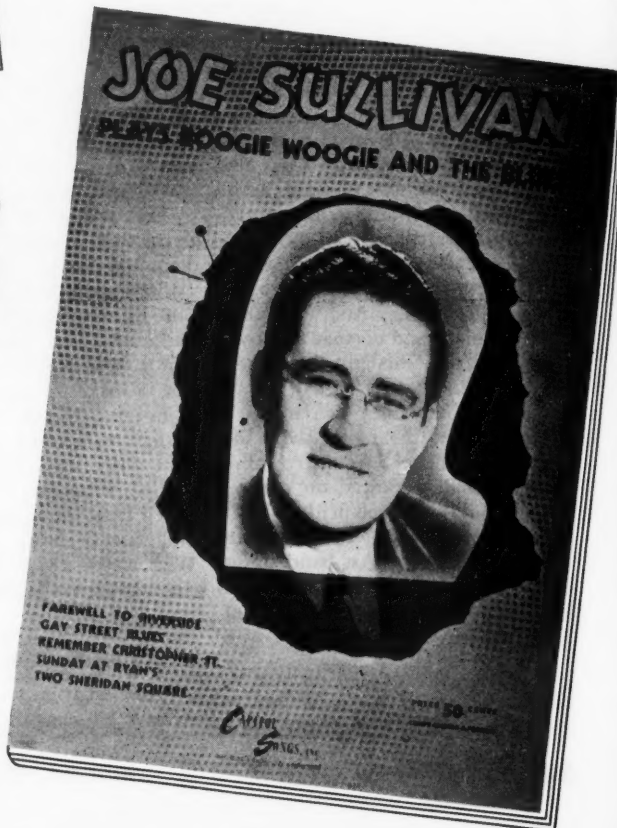
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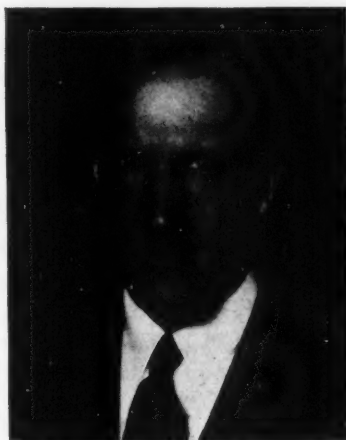


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By HOMER C. MOWE

Executive vice president

FOR THE past two years members of the New York Singing Teachers Association have received reports from their Committee regarding the progress of the plan to organize a National Association of Teachers of Singing. The Committee can now make its final report and announce the successful formation of the National body at the Music Teachers National Association Convention held at Cincinnati on March 23 and 24.

At that time representatives of the three sponsoring groups, NYSTA, the Chicago Singing Teachers Guild, and the American Academy of Teachers of Singing, concluded their preliminary labors, and with the enthusiastic support of those leading voice teachers from all parts of the country who were present at the Convention, adopted a constitution, elected officers, and launched the new Association.

The Planning Committee consisted of Richard De Young (chairman), Walter A. Stults, and John C. Wilcox from the Chicago Guild; Homer G. Mowe (chairman), Leon Carson, Bernard U. Taylor, and Carl Gutekunst from the Association and the Academy. Beginning in the spring of 1942, this Committee carefully considered all phases of the undertaking and discussed each point thoroughly. Last autumn it was decided, after consultation with

the sponsoring groups, to take final action at the MTNA Convention in Cincinnati. Through this means the problem of personal discussion with voice teachers from all sections of the country would be solved, as many of them would be present, and it was hoped that a number of these teachers would become charter members, thereby making the Association a truly national one.

Two weeks in advance of the MTNA Convention, invitations were sent to members of the sponsoring groups and a few others to become charter members. The response was immediate and very gratifying to the Committee. When the Committee held its first open meeting in Cincinnati there were 101 members voting in person or by proxy. This number was increased to 133 by the time of the final session.

Temporary Officers

Temporary officers for the Association were selected by the sponsoring groups to act until the meeting in Cincinnati could take place. This selection was turned into an election at the luncheon meeting on Thursday, March 23. While it was not possible for the Official Board to be completed at that time, executive officers were decided upon. They are:

John C. Wilcox (Chicago), president; Homer G. Mowe (New York), executive vice president; Walter A. Stults (Chicago), secretary; Grace Leslie (New York), registrar; and Carl Gutekunst (New York), treasurer.

In order to promote sectional activity it was decided to form eight sectional divisions with a regional vice president in charge of each. A general discussion at the Friday luncheon revealed the opinion that this would be the best set-up for Association activity. It can be modified later, however, if experience indicates the necessity of modification. The sectional divisions are: Northern, Northwestern, Central, Eastern, Southeastern, Southern, Southwestern, and California-Western.

In addition to the executive officers and sectional vice presidents, 12 representatives-at-large will be elected to membership on the Official Board and they will hold office for a one-year term. Some of the sectional divisions are geographically large, and these additional Board members will provide needed leadership in sections and states not otherwise represented. The Official Board will then consist of 25 members, and it should be able truly to reflect the ideas and opinions of all parts of the country.

Bernard U. Taylor, president of

(Continued on page 31)

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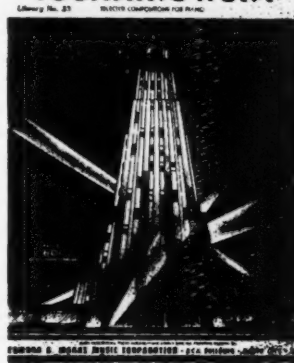
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LEDERMAN

(Continued from page 17)

frenzy I heard and saw at Fort McClellan, Ala. Members of the Third Band, a Negro unit, decided to stage an impromptu variety show for their own public in the Rec Hall, before broadcasting a program of "Swinging in Cadence."

First a master of ceremonies introduced several comedians and sent them around the hall cracking GI jokes. They were followed by a serious baritone, just inducted from Small's Paradise in Harlem, who sang "Night and Day." Four hula-skirted musicians did a kooch dance and then earnestly rendered "Sweet Sue" on beer bottles. To this simple, basic entertainment the boys out front responded with mounting vocal appreciation. An elaborate fanfare of whistles and wolf cries greeted a Wac trio that stepped up to sing "Blue Skies" and "Baby, Don't You Cry." The officer in charge then rose on a bench and with arms outstretched implored everyone to "hold everything," as the experts—so recently out of Ellington's and Hampton's and Calloway's bands—went on the air. The audience continued to act out the music in violent dumb-show, and when the signal released their throttled voices the joint was literally jumping.

Spirituals Are Favorites

It is with spirituals, however, that Negro troops really go to town. I first heard this music put to martial use at Camp Croft, S. C. A regiment of dark, helmeted men, encouraged by their colonel, marched forward singing, en masse, "Like a tree by the water, I will not be moved."

The impulse to fall back on these songs is genuine enough with the boys, and they have many ways of singing them.

Lieut. William Wheeler, special service officer of the First Regiment at Fort McClellan, Alabama, and a former leader of troops in the field, said:

"On marches—if they are not tactical and therefore silent—Negro soldiers, like everyone else, will try out the songs of the last war. Or maybe a little Stephen Foster. But on bivouac, when fires are burning down and all the tired men have

gone to bed, the musical ones—which means most of the rest—will gather around to sing spirituals.

"They sing them straight or swing them. Sometimes a quartet gets together and the rest join in the chorus. Or one man alone chants the words and everyone else just hums. If allowed they will stay up long after tattoo and go through the works in a big way."

The boys at McClellan sing a spiritual written by one of their own number, "The History of Pearl Harbor." The origin of that song is already a legend. Some time in 1942 one Pvt. John Frazier came to Fort McClellan from Florida. He either had it under his belt then or, ruminating on the theme, brought it to a boil for a special camp show. Though its topical character and some of the multi-syllable combinations suggest calypso style, the tune belongs to the old spiritual "O What a Time." The day I heard it, Pfc. Fred Brown, who had helped Frazier arrange the words, sang them with facial expression to match, while a quartet from the Medical Detachment gave him support. Here are some of the stanzas:

In nineteen hundred and forty-one, when the second world war had just begun, Old Hitler from Berlin stretched out his paw, and brought the European countries into war.

Old Hitler himself wrote out the plans; a dreadful place called No-Man's Land He told his people that they need not fear, because he, himself, will be the engineer.

CHORUS

O what a time, my Lord; yes what a time, my Lord; Great God Almighty, what a time!

Now listen right closely, I'll tell you the news. The first thing he did, he put out the Jews.

The next thing he did in the European land, he brought all the little nations under his command.

He and France began to fight; they took bee-youtiful Paris late one night.

Old Great Britain, she got troubled in mind, went to forcing men on the firing line.

CHORUS

O what a time, my Lord; yes what a time, my Lord; Great God Almighty, what a time!

Now Old Japan, with his old sharp eyes, pretended he wasn't on either side.

When he came to the United States, so he and Roosevelt could communicate, He acted like a man who would not argue (pause and humming).

He sneaked right around and bombed Pearl Harbor!

CHORUS

O what a time, my Lord; yes what a time, my Lord; Great God Almighty, what a time!

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Music on the Stump

Editor's Note: The following editorial which, we believe, will be of special interest to musicians in an election year is reprinted in its entirety, and with permission, from the Harrisburg, Pa., Evening News of March 8.

PRESENT political trends seem to indicate that there is no need for deciding between song and statute. If you pick your spots and play your cards right, you can have both.

Take Jimmy Davis, who won the Democratic nomination for governor of Louisiana. Except for the token resistance of a Republican candidate in November, Jimmie is in. And how did he get there? By a campaign that included much hill-billy music and little oratory, and that as homespun as the music.

Jimmie, as you probably know, is a composer with many a corn-fed opus to his credit. His muse has ranged from that oom-pah love lyric called "You Are My Sunshine," to a rather more earthly madrigal titled "Bed Bug Blues."

Another rustic troubadour with political possibilities is Roy Acuff, whose friends are urging him to run for governor of Tennessee. For the handful of esthetes who never heard of Roy, he's on the Grand Ole Opry broadcast from Nashville every Saturday night. And the countrywide audience of faithful who would rather miss the Saturday bath than the Saturday broadcast can be counted in the millions.

Then there was Senator W. Lee O'Daniel, who sailed into the Texas governor's mansion on wings of song, convoyed by a fiddle, a git-tar and a jug bass. His "Pass the Biscuits, Pappy" became as famous a culinary campaign slogan as Mr. Hoover's "two chickens in every pot"—and decidedly more successful.

Musicians in government are not new, of course. Nero gave a fabled performance during the big fire of 64 A.D. Henry VIII was a composer; so was Frederick the Great, and a flute player besides. But the nasal minstrelsy of the hill-billy strikes a different note. Music has changed from a pastime to a potent vote getter.

And what makes it potent? Well, for one thing, does it speak to the common man in a language that he knows? Any candidate can campaign in a denim shirt and loudly proclaim himself a man of the people. That's old stuff. But if a political aspirant can give out with "Wabash Cannonball" or "Pistol Packin' Mamma" in an approved manner, he becomes as one with the rural electorate.

There are probably other reasons, too, and we should advise the string-pullers of our major parties to look into them carefully. The Republicans, for instance, have in Thomas E. Dewey a man who originally came east from Owosso, Mich., not to be governor of New York, but to study singing.

If they succeed in nominating the reluctant baritone, they should insist that he brush up on his rustic repertory. Who knows, a hoe-down may prove to be as persuasive as a fire-side chat.

New Camp Counselor Course

A new course for music and crafts counselors for children's summer camps will be offered from June 5 through June 23 at the State Teachers College, Indiana, Pa., under the direction of Dr. Irving Cheyette, director of music education, and Mr. Orval Kipp, director of art education.

The course will be of a laboratory nature and will include a survey of and practice with music materials for

group singing; campfire activities; staging of operettas and plays; making of musical instruments and performance on simple instruments; and creative song writing. The arts experiences will include workshop in pottery; modeling; industrial arts; weaving; metal work; leather crafts; wood carving; and theatre arts. Individual and group instruction will be offered, depending upon the nature of the activities.

This course has been designed to meet the growing need for trained personnel from the teaching profession who wish to continue teaching during the summer months in children's camps. It will also serve as an elective course for music, art, and elementary or secondary education students.

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Dealer Trends

By
ARTHUR A.
HAUSER



FIVE YEARS FROM NOW?

THERE are scores of books and reports on postwar plans. It is impossible, in our present disorganized life, to read all of them; to do so would probably only increase our confusion. Most of the books and reports stress the importance of free enterprise. It seems evident, therefore, that when the war is won new businesses and new industries will spring up in profusion, almost overnight, with the blessing of the government.

A large percentage of the men and women who will be released from our armed services will need immediate employment. Others will seek private enterprise of their own. Money will not be scarce during the first few years after peace is declared, and it will be comparatively easy for anyone, with proper incentive, to set himself up in business. For a time there will be an abundance of easy sales; people, released from many government restrictions, will make a Roman holiday of spending, either because they need new goods and replacements, or because of the pleasure they will experience in being able to spend freely

again. During this period of plenty—goods and money—the merchant may be lulled into a falsely optimistic sense of economic security. He may overlook the fact that business is good because of a temporary condition—a condition referred to as a "catching-up" economy. In this "catching-up" period many new retail stores will appear, to get their share of the bonanza. They will prosper for awhile and then some of them will suddenly disappear. And along with them will probably go some of the older stores, those owned by merchants who believed that good business would be a permanent feature of the postwar era. This is what the record shows of previous postwar booms. Hence the question each of us must ask himself is: Will I be in business five years from now?

Let us consider certain other aspects of the postwar years. Banks and entrepreneurs will be seeking opportunities for investing their money. These new investments will undoubtedly revitalize business and at the same time will revitalize competition. How this competition will affect any particular merchant will depend on his financial and organizational strength. Needed financial assistance is not

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likely to be withheld from the established merchant, provided his business is solvent and his organization is functioning on sound business principles. He should, therefore, be in a stronger position than the new merchant to withstand the regression of business which is expected after the short postwar boom. On the other hand, the new merchant will have distinct advantages. He may be a young veteran of the war who has lived through the terrors of South Pacific jungles, the nerve-racking barrages of Cassino, the pangs of hunger in a rubber lifeboat, or the hazards of anti-aircraft guns. Let's not underestimate his competition. He will not be limited in his ambitions by outdated traditions. More likely he will approach his problems with the confident perspective of youth, an abiding faith in American individualism, and the propulsion of stored-up physical capacity. Without question, he will become an important as well as a welcome addition to our industry.

MAKE PLANS NOW

Peace is a long way off, and there is ample time for merchants to take stock of themselves if they begin at once. They should not defer their plans until sales diminish, because then it may be too late. To reason that plans made today under abnormal conditions will not apply later is to reason falsely. Plans can and should be made now to apply to normal conditions.

One of the first things to be considered, as a merchant surveys his organization, is the state of mind of the salesman. Does he excuse all lapses of good service with the remark, "Don't you know that there is a war going on?"

or some other equally impertinent cliché? The customer may need certain music for his students or may require some item for an impending performance, and the important thing is to help him in his need. He may know quite as well as the salesman, or better, that there is a war on, and such a remark will merely lose his good will. It is not the remark or the indifference of the salesman that requires the merchant's attention, but the insidious philosophy that prompted them. The salesman's state of mind, therefore, must be examined and corrected. He is often working under pressure, and may be "fed-up" with his seemingly thankless task. But he should, above all else, exert every effort to maintain a sense of proportion. Consideration of the customer under abnormal conditions will hold that customer under normal conditions. Good times are not a test of a person or an organization. It takes the difficult times to show a firm's true character. Good will, once lost, is seldom regained. New merchants can build success on the ashes of their competitors' indifference.

Many schools have been obliged to curtail their music programs temporarily because of lack of instructors and diminished student enrollment. This curtailment should not be considered an indication of disinterest on the part of educators in the widening value of music for school children. Quite the contrary is true; the national, sectional, and state music associations have not faltered for one second, even under adverse conditions, in their consistent efforts to entrench music in the permanent curricula of the school systems of our country. The music educators have held their meetings regularly since the war began, often with unexpectedly large attendance. They, too, are planning for postwar educational music. The alert merchant will not permit himself to lose contact with this very important

(Continued on page 36)

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MENC Meeting at St. Louis

The biennial meeting of the Music Educators National Conference held in St. Louis, March 2 to 8, with "Widening Horizons for Music Education" as its theme, was well attended by music educators from all parts of the country. The newly-formed National Catholic Music Educators Conference held its first general meeting on March 1 and then joined the sessions of the MENC.

The general sessions and committee meetings proceeded with an unusually strong sense of purpose and at a pace which indicated a very businesslike attitude on the part of the hundreds of teachers who had come together to discuss the problems and development of music not only in a wartime scene but in a future peace as well.

Generally speaking, the meetings

were exceptionally well organized and arranged. The general sessions provided timely and pertinent activities of interest to the entire membership.

Noteworthy was the absence of the many school and college performance groups which usually form a large part of Conference programs. Because of transportation and housing conditions, only local vocal and instrumental groups appeared on the program. The music educators were on their own for music demonstration and performance. They made an excellent job of it—and enjoyed it, too. Many were heard to express the opinion that the time had come to dispense with so much "show" performance work and get down to more of a "work" type program.

Most important of all was the pointing of the entire program toward a more democratic consideration of the music of *all the people* as contrasted with the development of the small percentage of highly talented students in selected organizations. The average citizen with his average musical capacity and taste was the most important figure throughout.

President Lilla Belle Pitts provided a number of major events for general sessions: choral rehearsals and a broadcast conducted by Bob Shaw of Collegiate Chorale fame; a panel discussion of the Conference theme; a Bach choral clinic conducted by Dr. Henry S. Drinker; a communication arts program; an American folk song session under the leadership of Frank Luther; a demonstration of music in the Army Air Forces; a discussion of contemporary music of the United States by a panel which included William Schuman, Roy Harris, Henry Cowell, and others.

John C. Kendel, director of music in the Denver, Colo., schools was elected president for a two-year term. Lorrain E. Watters, director of music in the schools of Des Moines, Iowa (now a Captain in the United States Army), was elected second vice president while the retiring president, Miss Pitts, automatically became first vice president.

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MTNA Meeting at Cincinnati

Cincinnati was the scene of the annual meeting of the Music Teachers National Association held March 22 to 24. The National Association of Schools of Music held its annual meeting in conjunction with MTNA and in a separate session on March 25.

After a lapse of two years in its national meeting, MTNA presented an impressive program. The attendance was good and was truly national in its representation.

Opening with greetings by representatives of other national music groups, such as Music Educators National Conference, National Federation of Music Clubs, American Musicological Society, Music Library Association, and American Folklore Society, the first general session proceeded to a discussion of "Music—in War," under the chairmanship of Raymond Kendall, musical coordinator of the National USO. A second general session, Quincy Porter presiding, had as its topic "Music—in Peace."

Section meetings and their chairmen were: Colleges and Universities, Quincy Porter; Folk Song, B. A. Botkin; Functional Music, Warren D. Allen; Council of State and Local President, Edith Lucille Robbins; Musicology and Education, Glen Haydon; Junior Age Education, June Weybright; Community Music, Augustus D. Zanzig; Psychology, Max Schoen; Music Literature and Libraries, Edward N. Waters; Piano Forum, Edwin Hughes; Violin Forum, Gilbert Ross; School Music, J. Leon Ruddick; Theory Forum, Allen I. McHose; Voice Forum, Leon Carson; Pan-American Music, Gilbert Chase; and Church and Choral Music, Parvin Titus and Joseph Clokey.

Musical events were interspersed with the general and sectional programs and included: a concert of contemporary chamber music by the Roth String Quartet; a concert of choral music by the Western College Singers; a recital of American folk music by John Jacob Niles; a banquet concert by the glee club of the University of Cincinnati; a performance of Robert Sanders' "Quintet for Brass Instruments"; a harpsichord re-

cital by Hilda Jonas. Also available to the convention-goers was a performance of the Ballet Theatre with the Cincinnati Symphony Orchestra.

At the joint banquet of MTNA and NASM Howard Hanson acted as toastmaster. Principal speakers were Eugene Goossens and James Francis Cooke.

Committee sessions were particularly interesting and purposeful.

Each committee meeting was of a size that permitted discussion and exchange of ideas as well as the delivery of prepared papers.

The principal defect in the construction of the whole program was the scheduling of too many meetings in too short a period of time.

James T. Quarles of the University of Missouri was re-elected president of MTNA.

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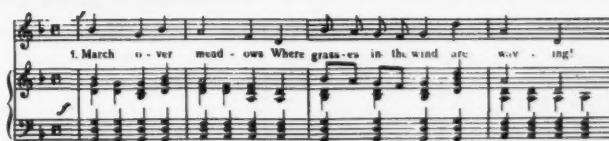


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National Music Week May 7-14

National Music Week will be observed this year from May 7 to May 14, in conformity with its traditional opening date of the first Sunday in May. The keynote adopted for 1944 is "Use Music to Foster Unity for the War and the Peace to Follow."

Music Week is now sponsored by the National Recreation Association, with which its previous sponsor, the National Bureau for the Advancement of Music, has become affiliated.

However, the National and Inter-American Music Week Committee remains an independent entity, and Music Week is a cooperative project of the 33 national organizations represented on the Committee by their presidents. Active workers in the field are some 700 state chairmen from the national organizations, and local chairmen in cities, towns, and smaller communities.

The Secretary of the Committee,

C. M. Tremaine, reports wide participation in Music Week last year despite war conditions. He states that the 4,100 press items and editorials which he has received are positive indication of some degree of observance in 3,000 communities.

ECKSTEIN

(Continued from page 11)

ment, and more often than not receive more practice than other sections of the work to be prepared.

Memorizing and the building of a repertoire, as well as the constant reviewing of solos learned previously, must be maintained.

Phonograph recordings by outstanding performers of the solo studied are of great value to the student and serve as an incentive, as do intimate recitals.

From time to time students present a serious problem to the teacher by their wish to play novelty numbers, swing or boogie-woogie. This is a passing phase, for the "teen-age" group particularly, and will have to be dealt with very diplomatically by the teacher. Basically, I do not think we need fear this problem too much, although some give and take is necessary.

4. READING LITERATURE

History of music, biographies of musicians, and current topics in music all serve to broaden the student's knowledge and interest in this art and should be strongly encouraged.

A wise man of old once said, "I have learned much from my teachers, but I have also learned much from my pupils."

SHAW FELLOWSHIP

Of interest to the professional music world is the recent announcement that Robert Shaw, director of the Collegiate Chorale and choral director of Waring's Pennsylvanians, has been awarded a Guggenheim Fellowship to assist him "in the study of musical theory and the techniques of instrumental and choral conducting, and to prepare a book on the development of symphonic choruses, for the performance of modern choral music."

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MOWE

(Continued from page 19)

NYSTA, has been appointed to the important post of chairman of the Membership Committee.

Careful thought was given to the wording of the constitution of the new Association, especially with regard to "Objects of the Association" and "Membership Requirements." The following statement of "Objects" was decided upon:

(1) To establish and maintain the highest standard of ethical principles and practices in the profession.

(2) To establish and maintain the highest possible standards of competence in the voice teaching profession; to conduct and encourage research and to disseminate resulting information to the profession at large; and to encourage effective co-operation among vocal teachers for their protection, welfare, and advancement.

Members present were unanimous in their belief that membership should be selective and that only those teachers whose ethical standards and practices meet the requirements of the constitution and the code of ethics should be elected to membership. To this end, the following "Membership" section of the constitution was adopted:

"Any man or woman actively engaged in the teaching of singing, who has had adequate training and experience to qualify him or her as a teacher, and who is of good professional and personal repute, is eligible to membership.

"All applications for membership shall be passed upon by a membership committee appointed by the president. The Executive Board shall pass upon each application upon recommendation of the membership committee. Each applicant must be sponsored by two members of the Association. In cases where the applicant lacks such sponsorship for any reason, the membership committee shall investigate his or her eligibility and, if the decision is favorable, shall assume sponsorship."

The constitution establishes one general meeting each year at a time and place to be decided upon by the official board. This meeting may be scheduled for the same time and place as the MTNA or the MENC or entirely separate and apart, all de-

pending upon conditions which will bring together the largest number of members.

The organizing committee was deeply gratified by the enthusiasm with which the formation of the National Association was greeted and with the evident whole-hearted support given to it, especially by those teachers who first learned about it at the Cincinnati meeting. At the beginning we are assured of the cooperation of leading teachers in all parts of the country.

The voice teachers of America

now have a forum where all matters pertaining to their welfare, protection, and advancement can be discussed, decided, and acted upon. This opportunity to advance the cause of voice education in all its phases is an unequalled one. The history of the NYSTA, the Guild, and the Academy has proved that voice teachers can cooperate for their common welfare and for the furtherance of their highest ideals. The newly-formed National Association offers the same opportunities in a larger field.

HYMN of the SOVIET UNION

LOUIS UNTERMEYER

*Distinguished American Poet Writes the English Text
for Alexandrov's New Russian National Anthem.*

1.
Republic forever, the land of the free,
Joined in love and labor for all men to see;
Long live mighty Russia, the union supreme,
As the hope of the people, their work and their dream.

CHORUS
Long may she live, our motherland;
Long may her flag be over us!
Flag of the Soviets, our trust and our pride,
Ride through the storm victorious,
Lead us to visions glorious—
Flag of a people in friendship allied.

2.
Through terror and darkness, the sun shines today,
For Lenin and Stalin have lighted the way.
We crushed the invader, we hurled back the foe,
And our armies in triumph will sing as they go:

CHORUS
Long may she live, our motherland;
etc.

HYMN OF THE SOVIET UNION
(THE NEW RUSSIAN NATIONAL ANTHEM)

ENGLISH TEXT BY
LOUIS UNTERMEYER

MUSIC BY
A.V. ALEXANDROV



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CHICAGO



HOLLYWOOD

FRISCH

(Continued from page 15)

piano lessons were discontinued because the older of the two children would not practice. The younger child was not to begin study until both had agreed to practice an hour each day. This is a strange and unintelligent way to motivate any activity.

How quickly would a child learn to read his mother tongue if his parents said to him: "Now when

you are ready to put in an hour a day of study, we will see to it that you learn to read." They would not think of such an approach to reading, and yet many unthinking parents kill their child's desire for piano lessons with the remark, "If you will practice" instead of, "Let's hear you play a tune."

We want children to learn to read so that they may learn other things, too; so that they may enjoy good literature and learn to express themselves well verbally and on paper.

We want the same kind of experience for children in their music training, but many parents and teachers are too impatient. It is only logical and reasonable to believe that if piano playing can be presented and developed on the same level of the child's understanding as are his other learning processes there is no need for great adjustment. It will be a natural growth.

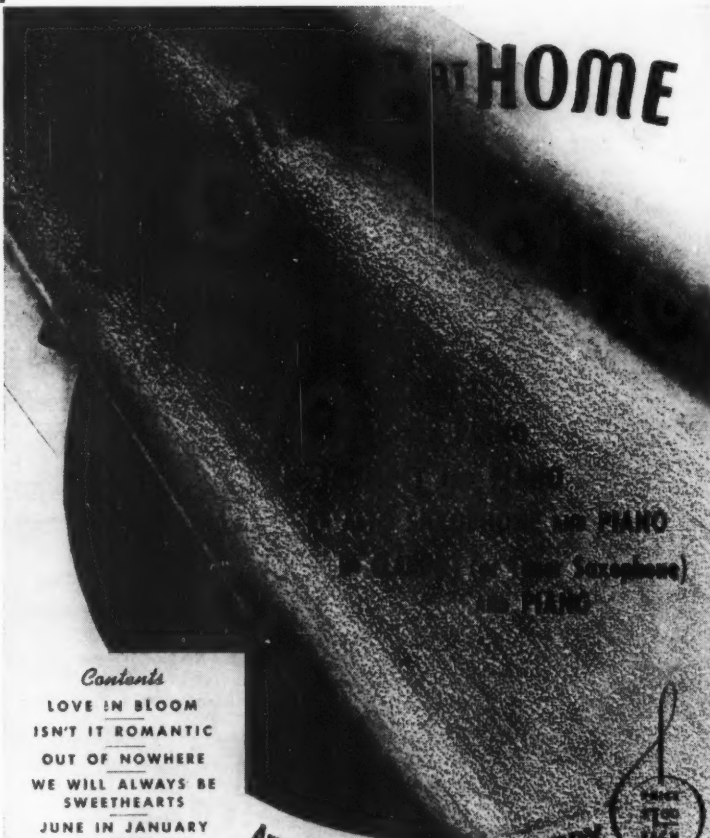
When a small child hears words the sounds take on meaning for him. "Mommy" and "Daddy" mean certain people; "chair," "table," and other sounds mean certain objects. Then, in his first days of reading, the written word or symbol comes to designate the object. Word by word his vocabulary increases. Soon he can read whole sentences, that is, recognize them and understand them while still knowing only a few of the words in a technical sense. Perhaps he can spell only one word in the sentence. But we are not greatly concerned for we do not expect him to spell each word as he reads it. We want his reading to have movement and meaning so that he learns to read phrase wise—groups of words together. We know that he will acquire more words as time goes on and gradually learn to spell them.

Not a Catechism

How different is the attitude of some parents toward their child's piano lesson. Dick comes home from piano class and plays several attractive and interesting tunes. Not haltingly, but smoothly and completely. He picks up a tune by ear and harmonizes it. This is his first year of study. The parent is eager to have Dick learn to play really well so he decides to help now and then. He asks Dick the name of the note. Dick doesn't know. He asks about some other matters of lines and spaces, sharps and flats, quarter and half notes, and finds that Dick knows only a limited amount about them (but he does know how the melody goes and he can play it). Father is horrified. He had to be able in his time at the keyboard to recite all that stuff like a magpie. Something must be wrong. Dick will never learn to play!

But with all due respect to Father, Dick will develop into a faster and

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WE WILL ALWAYS BE
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JUNE IN JANUARY
MY SILENT LOVE
BEYOND THE BLUE HORIZON
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better reader and will have much more fun with his music than Father ever did. Father was concerned only with the mechanical catechism of musical notation—not with creative expression. Dick is expressing himself musically in accordance with his capacity and understanding. His technics and vocabulary, so to speak, will develop as he develops naturally and logically. A child who learns to read phrase wise, rather than note to note, will read faster and play with greater assurance. He can easily discern repeated phrases, which makes for quick learning and memorizing of a whole piece.

Encourage Experimentation

The spontaneity of home playing is often spoiled by the over-anxious parent. If the child wants to improvise the parent is likely to think that he is "fooling his time away." If the child experiments in the transposing of his melodies, the parent is not certain he is learning much. But any experimentation at the keyboard is a happy step forward in the child's learning how to express himself. Going frequently to the piano and playing happily is a much better experience and more conducive to practicing than that "dogged feeling" of having to put in a full half hour of practice just because someone says so. "Not how long but how well" should be the motto.

Be content to let your child develop musically as he develops in the other learning processes. Be assured that if he develops gradually according to his own capacity for learning, he will have a happy and normal experience.

Every normal child should have the experience of learning to play the piano. If parents and teachers will curb the ambition to make a virtuoso out of each child and will plan to give him the fundamentals in a happy situation, he will develop into the virtuoso if he has the capacity or, if he hasn't it, he will develop a pleasurable skill which is very satisfying.

A restless child makes for a restless, nervous mother. Piano playing can easily be an alternate and happy activity when the child is tired of paintbrush and book. It develops poise, helps the child express him-

self through creative work, develops coordination and a constructive social attitude through association with other children.

It is essential for the piano teacher really to understand children, their span of attention and their interests, and to be able to present the various phases of piano playing interestingly and in terms which children understand easily.

Learning to play the piano can enlarge the capacity for happiness in later years and help develop an appreciation of fine music.


Habits and attitudes established in earlier years will have much to do with the child's future interest in music, particularly with his wish to play the piano and the pleasure that it will afford him.

The wise parent will consult with the teacher and ask for suggestions for home playing as he would about other school subjects. It is not the fee (large or small) which makes for good instruction, but what the experience is doing for the child. It can be a thrilling activity. Give your child a chance at it.

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LIBRARY OF CONGRESS FOLK SONG RECORDINGS

The Library of Congress has recently announced that it is ready to begin the distribution of seven albums of American folk song records. The 119 titles selected for inclusion in these albums are represented as being among the best and most representative of the some 30,000 recorded songs which form the Archive of American Folk Song in the Library of Congress.

For almost a decade a group of folklorists has been engaged in the building of this greatest collection of recorded American folk music. Almost all of the thousands of recordings were made in the field. Cowboys, lumberjacks, farmhands, mountaineers, sailors, convicts, sharecroppers, housewives, school children—all these and many more typical, everyday American people have sung and played their music which is descriptive of the work and play of the many racial and national groups which have contributed so much to our national heritage.

Included in the albums now available for public purchase are Indian ceremonial and social songs and dances, Anglo-American ballads and shanties; humorous and nonsense songs, Southern mountain songs and dance tunes, Negro blues, shouts, hollers, reels, work-songs and spirituals; lumberjack and frontier songs; fiddle and banjo tunes, harmonica airs; and the game and religious songs of the Louisiana French and the Spanish Americans of the Southwest. Different types of many of the forms and styles of folk presentation are included, so that the set constitutes an excellent sampling of American folk music.

Printed leaflets containing the text of each song and a commentary descriptive of the type, background, and context have been prepared to accompany the records. The leaflets for five of the six albums have been written by Alan Lomax, recent Assistant-in-Charge of the Archive of American Folk Song. The sixth leaflet, entitled "Songs from the Iroquois Longhouse," has been edited by Dr. William N. Fenton of the Bureau of American Ethnology, Smithsonian Institution.

GOLDMAN BAND SEASON OPENS JUNE 18

The Goldman band will open its twenty-seventh season of summer concerts Wednesday evening, June 14, in Central Park, New York City. The opening concert will be number 1,518 in the sequence of concerts presented since the beginning of the series in 1918.

In offering the concerts to Mayor LaGuardia on behalf of the Daniel and Florence Guggenheim Foundation, Mrs. Daniel Guggenheim stated that she felt that they would play an important part in the wartime morale program and that there is a greater need than ever before for concerts of this type.

Beginning in the wartime year of 1918, Dr. Edwin Franko Goldman conducted the first five seasons of the Goldman Band concerts on the Green at Columbia University. When new buildings were constructed in that area, the concerts were moved to Central Park. In 1925 they were given on the campus of New York University. From 1926 through 1933 they were divided between Central Park and New York University. Starting in 1934 some concerts were given in Prospect Park, Brooklyn, and at present concerts are presented there on Tuesday, Thursday, and Saturday evenings. On Sunday evenings the band is heard in Central Park, Manhattan.

In the past, nightly audiences have ranged from 15,000 to 30,000 persons. The audiences of the coming season will doubtless be greatly augmented by the many service people and their relatives who are visiting in New York.

Dr. Goldman has announced that the personnel and instrumentation of the band will be substantially the same as last season. Programs will be varied and will include music of both classical and contemporary masters.

Among the new and original band compositions to be presented this season are a work by Arnold Schoenberg, a symphony for band by Robert L. Sanders, head of the music department of the University of Indiana, and a "Hymn and Fuguing Tune" by Henry Cowell.

Announcement

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HAUSER

(Continued from page 27)

market, but will offer his services now to help the music educators with their planning. He can, through intelligent and sympathetic understanding and co-operation, secure for his business the loyalty of the school board, the teachers, and the students. If all plans have been made for the postwar school music program without the local merchant's aid, the business which results from these plans may not be given to him—it may be placed out of town, or may be given to an enterprising new local merchant. If the dealer has not already done so, he should begin now to confer with the superintendents of schools and the supervisors of music in his territory.

The dealer who is now depending on his sheet music department to carry his business along, because his other departments have depleted stocks which cannot be replenished, should not slight the sheet music department later on in his mad scramble for other business when merchandise is again abundant. The sheet music department can be a music merchant's most valuable asset, if managed with ordinary business intelligence and care. Because people generally buy only one piano or other instrument in a lifetime, but buy sheet music again and again, that department will bring to the general music store a stream of customers which the other departments cannot expect to attract with regularity. More sheet music will be bought after the war than ever before. Therefore, the dealer will want to have his sheet music department the best managed in his territory. He should not permit his customers to go to his competitors for a part of their purchases unless he is willing to lose their entire business.

During the last world war there were many dealers who today are unknown or whose ownership has passed into the hands of others. These mortalities and changes may have been caused by a natural sequence of events, but many of them probably resulted from lack of careful planning. The dealer is an integral part of the music industry; he plays an irreplaceable role in the dissemination of musical knowledge to the teacher, student, and amateur. He should, therefore, see to it that he strengthens his organization to withstand all adverse situations which inevitably will follow our present good business era of the economic cycle. Whether a dealer will still be in business five years hence is for him to decide. He will have to come to a decision NOW—not five years from now.

STEWART

(Continued from page 5)

first-class symphonic music for the masses was begun in Toronto in 1934, when an organization subsequently named The Toronto Philharmonic Orchestra was launched under the auspices of The Toronto Musical Protective Association, and conducted by the writer. An overwhelming public success, these concerts led to similarly successful enterprises in Vancouver and Montreal, and Canada's professional orchestral musicians are now more steadily employed as a result.

Interest in choral music has suffered a serious decline in most sections of Canada, although the Mendelssohn Choir, under the late Dr. H. A. Fricker, has continued to give excellent performances on a reduced scale in recent years. In Winnipeg the Men's Musical Club began in 1919 a series of annual festivals which have grown in vigor and scope and have profoundly influenced cultural trends in the Prairie Provinces, discovering and advancing youthful talent as well as creating high standards of performance.

Among the new musical societies which have come into being, some of the most noteworthy are the Canadian National Exhibition Chorus (1922), numbering some two thousand members, directed by the late Dr. Fricker; the Hart House String Quartette (1924), founded by the Hon. Vincent Massey in memory of the late Hart Massey; the Canadian Performing Rights Society (1925) organized to protect the rights of composers of all nations in regard to the performance of their works in Canada; the Pro-Musica Club of Montreal (1926), of which the principal function has been to bring forward the folk music of French Canada; the Bach Society and Bach Choir of Toronto (1933), which for several years gave an annual performance of the "St. John Passion"; the Ontario Music Teachers' Association (1936); the Casavant Society (1936), which brought famous organists before the public; the Vogt Society (1937), devoted to advancing the works of Canadian composers; and several chamber music societies. Numerous operatic societies have enjoyed a more or less brief existence.

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The most revolutionary developments in this period were the offspring of scientific invention—the sound motion picture and the radio. The former emptied the orchestra pits and drove many professional musicians into other occupations. The latter recalled and introduced them to thickly curtained “studios” where a microphone represented their strange, silent, invisible new audience. An enterprising newspaper, *The Toronto Daily Star*, which subsequently made a noteworthy contribution to music through free concerts arranged by its music critic, Augustus Bridle, was the first agency in Canada to broadcast programs (1922), and its station was known as CECA. The radio entertainment field has constantly widened and it now occupies gainfully many hundreds of musicians, through both independent and government-owned stations. Commercial sponsorship now shares space on the air with programs devoid of advertising, arranged and engineered by the staff of The Canadian Broadcasting Corporation, which, operating as a government instrument, substantially supports many orchestral associations by paying a fee for the privilege of broadcasting publicly rendered concerts.

Opera has not been able to become firmly established, although interest invariably runs high when performances even approaching first-class status are given. Probably not until the inevitable deficits can be

met by government grant will it be possible for a permanent national opera to be founded.

Canada has not yet made a serious impression on the rest of the world in the realm of composition, although several noteworthy works have been created. Dr. Healy Willan's first symphony was performed in Toronto in 1938, and his sacred works are sung in churches throughout England and the United States. Early Canadian folk music has been assiduously collected and effectively arranged by such men as Jules Barbeau, Lali-berté, Morin, Leo Smith, and Mac-Millan. Some younger men have exhibited exceptional talent, and expectations of the most hopeful sort are entertained for Weinzwieg, Farnon, Ridout, and Faith, to mention only a few.

A notable tendency in Canada's musical life has been the steady exodus of many of its most talented sons and daughters to the United States, where a tenfold greater population provides proportionately wider opportunities for artistic and financial success. Yet so friendly are the two countries and so closely linked by internationally enjoyed radio programs and news services that a generous spirit of reciprocity may be said to exist in things cultural, each country lending its best to the other with equal goodwill, exemplifying that true brotherliness which these recurring periods of war and peace serve but to strengthen and sustain.

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TABLE OF REGIONAL PREFERENCES

Type Music	New England	Middle Atlantic	Mid- West	South	Average for Four Regions
Hit Parade	1	1	1	2	1
Patriotic	3	2	2	1	2
Marches	4	4	4	3	3
Waltzes	2	3	3	6	4
Hawaiian	7	5	6	7	5
Polkas	5	7	5	9.5	6
Semi-Classical	6	6	8	9.5	7.5 (tie)
Blues	8.5	9	7	5	7.5 (tie)
Sacred	11	8	9	4	9
Hillbilly	8.5	10.5	10	8	10
Western	10	10.5	12	11	11
Fast Dances	13	13	11	13	12
Classical	12	12	15	14	13
Negro Spirituals	16	14	13	12	14
Square Dances	14	15	14	15	15
Humor-Novelty	15	16	16	16	16
No. States	2	4	3	2	11
No. plants	3	21	6	3	33

The accompanying table is taken from a study of regional music preferences being carried on by Dr. Willard A. Kerr and Betty M. Woodhouse of the Personnel Planning and Research Division of RCA. The figures are derived from less than half of the data which have been collected. Forty industrial plants have been surveyed with a view to determining the preferences of non-office workers in factory audiences.

While the categories or "types" listed are indefinite and overlapping in several instances, it would appear that there is considerable agreement among the industrial workers

in several sections of the country concerning what they like and do not like in music.

It is expected that future reports will analyze performances in relation to effects of urbanization, age, sex, race, and nationality.

Included in the list of plants surveyed are the following: Atlas Powder Company, Tamaqua, Pa.; United States Navy Yard, Washington, D. C.; Converse Rubber Co., Malden, Mass.; Blue Bell Globe Manufacturing Co., Greensboro, N. C.; Otis Engineering Co., Dallas, Tex.; Zwicker Knitting Mills, Appleton, Wis.

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YMCA COMMISSIONS GOULD COMPOSITION

The National Council of YMCA's has announced that Morton Gould has been commissioned to compose a work which will interpret "the spirit of youth" for premier performance during the week of June 4 to 11. At this time 1,300 YMCA's throughout the country and thousands of its branches in 67 other countries will celebrate the founding of the organization one hundred years ago in London by George Williams, a twenty-two-year-old youth employed in a draper's shop.

In its announcement, the YMCA states, "Anniversary celebrations are usually associated with a lot of long dry speeches and statistics but we have decided that our 100th anniversary celebration should be observed in the spirit of youth. Our National Centennial Committee have been discussing for nearly a year the matter of a composition which would be appropriate as a tribute to youth."

In commenting on his commission Mr. Gould said, "The spirit of youth has always been one of marching forward and looking into the future. . . . The YMCA has always appealed to me because it serves internationally youth of all races and religious beliefs. Music is an international language—a source of inspiration to people everywhere. What better way is there to project the spirit of good will which we want to rule among men in the world after the victory has been won than through the medium of music?"

"To me this is an opportunity to express something for all the freedom loving young people of the world who are fighting and giving their lives for a better world and a lasting peace."

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